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# DANCING STAR MAGAZINE

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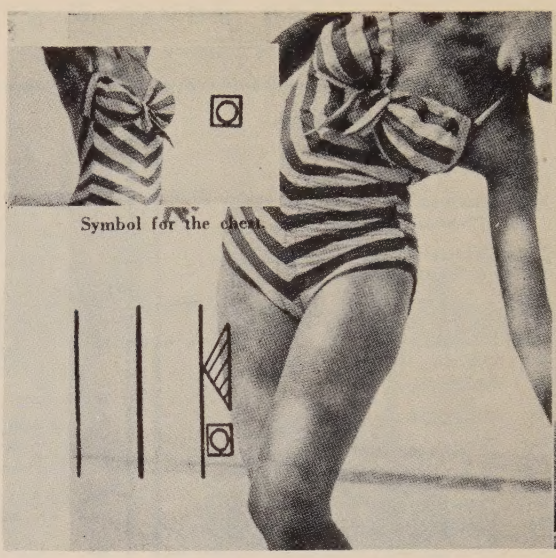



The chest symbol followed by a side direction symbol shows that it tilts to the left.

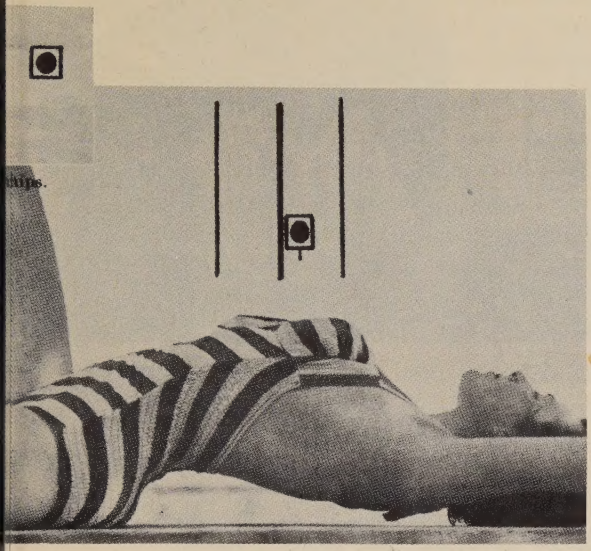
# May I Write th

***The movements of a ballet need no longer die***

***that may revolutionize choreography***

PEOPLE in the dance world were skeptical when Hanya Holm, determined to copyright the dances she had created for *Kiss Me, Kate,* had them written down in dance notation and sent a microfilm of the script to Washington. The Copyright Office accepted the script for registration — and the beginning of a revolution in an important branch of theatre was under way.

In the not-unforeseeable future — say about 1975 — it will be quite simple to drop into the New York Public Library after the fifth revival of the standard American classic, *Pal Joey,* to read over the script (or perhaps a microfilm of the script) of



The hip symbol in the support column shows that it carries the weight of the body.

# Next Dance?

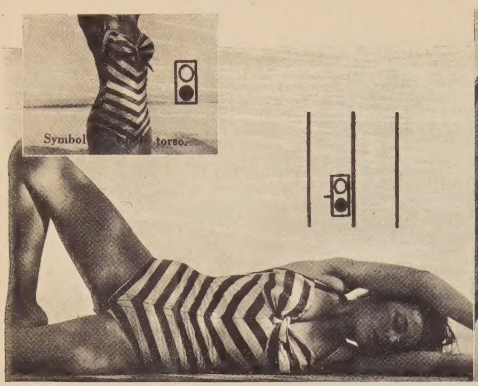
## ...its creator — *thanks to a notation system*

**by John Martin**

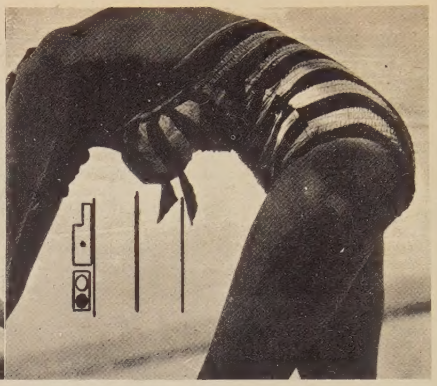
Robert Alton's dances in previous revivals to check on the changes he has made for the latest version. And it will be possible, if you like, to study the choreography of ballets long out of the repertoire for your Ph.D. dissertation. (It is not such a fantastic idea. Genevieve Oswald, the curator of the library's dance collection, has already made a modest start on a library of dance scripts.)

Any season now Frederick Ashton is as likely as not to send over from London the script of a new ballet he has written (yes, written!) so that Nora Kaye can look it over and decide whether she would

☛



The chest and hip symbols combined become the symbol for the whole torso. This symbol placed in the support column shows it is lying down; a pin attached to the left of the torso sign shows it lies on the left side.



The forward direction symbol placed after the torso sign shows that it leans forward.

**Photographs by Roderick MacArthur**

like to dance it at Covent Garden. If so she can memorize the role on shipboard and know it pretty well before rehearsals even begin. (Ridiculous? Not at all. Just last season Naida Chilkovsky wrote a group composition directly on paper and staged it in Philadelphia from the written score.)

It will be regular practice for dancers to have their roles copied out for them to study in advance and come to rehearsal with their "sides" in their hands. Quite a bit of money will be saved if they can be expected to learn their movements by themselves instead of having to be taught step by step by the choreographer on company time.

There is every reason to believe that a new ballet by Antony Tudor or George Balanchine will soon be danced simultaneously in half a dozen cities from written scores, just as a new work by Stravinsky is played by any orchestra that can afford to pay for the privilege.

Since few choreographers as yet can compose on paper, the first step is to have a professional scribe attached to every company to write down each composition as it is being created. Balanchine does it with the New York City Ballet as a matter of course (except when the money runs out), and Zachary Solov is struggling to work a scribe into the budget of his Metropolitan Opera ballet.

The ball is rolling, and illiteracy appears to be doomed. Dancers are going to have to learn readin' and writin' along with their rhythmic tricks.

Precedent was all against Miss Holm. Ten years before, Eugene Loring had undertaken to copyright his ballet, *Billy the Kid* (the first ballet ever to be completely notated in America), but nothing came of it. The Copyright Office apparently considered dance notation some kind of secret cipher which only the writer himself could fathom and would have none of it.

But there had been considerable progress in the intervening years. Not only Miss Holm, but George Balanchine, Doris Humphrey, Martha Graham and other highly reputable choreographers had begun to use the system, and it was being taught at various schools, including a New York public school, the High School of Performing Arts. Since the Copyright Office keeps up with the times, it promptly registered Miss Holm's dances for her and put the doubters to shame. Now, all of a sudden, the dance world (and even a few stage directors) have quit scoffing at the notation of writing movement down on paper and become aware of dance notation in a big way.

And about time, too. The dance has always liked to boast of being the oldest of the arts, and it probably is; certainly it has been at it for a good many centuries and has worked harder than all the other arts put together. Yet it has absolutely nothing to show for all its efforts for the simple reason that it has never been willing to stop and write something down. Musicians, poets, playwrights, and of course painters and architects, have hastened to get every wisp of an idea down on paper, until libraries and museums all over the world are fairly bulging; but dancers have maintained a stubborn and often militant illiteracy and have refused to learn to read and write. Vanity seems to be behind it all; if the performer is the only thing that is important, it does not matter in the least what he dances.

As a result we have music, librettos, sketches for

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costumes and scenery for literally thousands of ballets, all the way back to Lully and Rameau, but what the dancers did to justify all these elaborate backgrounds has been lost forever.

A hundred and twenty years ago Filippo Taglioni created a ballet called *La Sylphide* for his daughter, Marie, which was so important that it changed the whole direction of the ballet art. We have its libretto by Nourrit, its music by Schneitzhoeffer, and a good many pictures of Ciceri's scenery and Lami's costumes, but of what Papa Taglioni created, the body of the ballet, there is no record.

Nijinsky created a revolutionary ballet called *Le Sacre du Printemps* to music of Stravinsky which caused a major riot in Paris, but nobody who failed to see one of its six performances will ever know what it was like. It was a colossal failure in 1913, conceivably because it was ahead of its time; perhaps it would be a success today if it had been written down so that somebody could perform it for us. Certainly symphony orchestras can and do perform its musical score. And so the sad tale goes of lost treasures of the past, and other treasures of the present which will be just as irrevocably lost unless we hasten to put a small army of scribes to work writing them down.

Dance notation is not a new idea by any means; there have been dozens of systems invented over the past three centuries or so, but most of them have been designed rather to aid in the teaching of the court and social dances of the various periods than for the preservation of works of art. Even the admirable nineteenth-century *Grammatik* der Tanzkunst of Zorn contents itself with recording the cachuca, French contredanses, galops, redowas, mazurkas and the like, though its devoted and conscientious author consulted with many of the greatest choreographers

of the rich "romantic ballet" period and might just as well have written down some of their works if the idea had occurred to him. One of these very choreographers, Arthur Saint-Léon, actually invented a system of "sténochorégraphie" in which he is said to have recorded his own ballets, but if these recordings were anything more than personal memoranda for his own use, what has become of them? His little thirty-two-page textbook on the subject is extant, but no ballet scores.

*(to be concluded next month)*

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# san francisco DANCE DATE

by j marks

THE heights of grand balletic splendor visited this city in the form of a motion picture film shown at the Geary Theatre. 'Stars of the Russian Ballet' starring Ulanova gave San Francisco audiences an excellent opportunity to reaffirm in their minds that Russia still produces the greatest ballerinas of the world.

IN a recent conversation with James Graham-Lujan, he informed me that the San Francisco Ballet has been offered two commissions for works rather than the one mentioned here last month. The additional work is perhaps more exciting than the previously mentioned 'Instruction of the Noble Savage'. Mr. Christensen is to choreograph the opera-ballet of Igor Stravinsky 'Renard'. This undertaking offers the distinguished Mr. Christensen unequalled opportunity to demonstrate his amazing gift for the unusual in ballet. Works from the San Francisco Ballet repertory will be presented April 28,29,30 and May 1 at the Opera House—although the schedule of works to be performed is not yet available.

WITH the season of the Cosmopolitan Opera Company arrives an outstanding dance company which San Franciscans had the pleasure of seeing for the first time last year. The Jose Manero Ballet Company of Santa Barbara is being brought to San Francisco by the opera for the ballet sequences in the operas La Traviata and Faust. Jose Manero will act as both soloist and choreographer.

FROM the Halprin-Lathrop Studio of modern dance comes news of the premiere of a new film created jointly by Wellend Lathrop and J. Padgett Payne. 'Triptych' is based on the Lathrop stage work 'Three Characters for a Passion Play' and is danced to the piano literature of Bela Bartok. A dancer of outstanding emotional power, Ann Halprin has been asked by Bethsabee de Rothschild to join with Martha Graham, Valerie Bettis and Sybil Shearer in a New York concert entirely composed of distinguished women of the modern dance. Miss Halprin will perform her celebrated solo work 'The Prophetess', as well as a newly commissioned work which is now being created.

THE Ballet Russe de Monte Carlo arrives in San Francisco the evening of Feb. 7th. This company which suffers perhaps from too many conversions will perform at the Opera House.

SAN FRANCISCANS have been hearing a great deal about a TV venture sponsored by a group of local people. The Hope-Howard Show set to work on its pilot film last month and no sooner had it completed than they secured the essential sponsor who will make the other twelve films in the series possible. Full-time filming will begin immediately. A song and dance affair, the Hope Howard Show features dancers Benny Smith, Jim Shaw, Eldon Irwin and Val Jean Allen. Choreography is by Glenn Shipley.

THE San Francisco Dance League announces the formation of a Reciprocal Choreographic Workshop dedicated to the dispensation of concepts and principles of the aims of choreographer and dancer. Meetings are to be held both in San Francisco and East Bay areas.

THE sparkling and novel dance team the 'Balletones' have added a new work to their repertory 'The Touch'.

Valerie Wimer and James Croshaw, the two halves of this society, performed this unusual apache at a recent celebration of the San Francisco Dolphine Club. A very special breed of innovators of that type of dance directly in the middle, Wimer and Croshaw have developed an off-spring of modern dance which consistently impresses one with an energy and sense of drama rarely seen on the commercial stage. This writer wonders why a local club has not snatched up this twosome long ago.

MODERN dance has achieved a new medium for its presentation through the promotional labors of the splendid local dancer, Richard Ford. Mr. Ford began a new experimental TV program early last month on station KQED-TV, Channel 9, entitled 'Hop, Skip and Dance'. A nursery level class in fundamental dancing. The program will be seen weekly on Wednesdays from 5:00 to 5:30 PM.

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AND so the wind blows over San Francisco, but no matter the jolting drops in temperature the dancers keep moving with an enthusiasm which might well see the foggy city become the dancing city of the West Coast. . . . ●

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# Broadway Dance Beat

By David Raher

▲ ▲ ▲ In his own quiet way, choreographer William Dollar marked the end of a three-year retirement from active performance, by appearing as the crochety but kind hearted old Drosselmeyer in the New York City Ballet's successful revival of 'The Nutcracker' which recently completed an extended engagement at the New York City Center.

Dollar's last appearance (before a hip ailment ruled him 'out') was in the N.Y. City Ballet's version of his own work 'The Duel'. The choreographer danced the leading role of Tancred.

The uneasiness of the occasion arises from the fact that Dollar is essentially and admittedly a classicist at heart and the role of Drosselmeyer is in effect his first essay into character dancing. He confesses that when approached by George Balanchine to do the role, he had many misgivings and voiced his apprehensions to the famed choreographer who was his former teacher and mentor.

Dollar's fears were groundless. His interpretation of the old man whose hideous extremities are the cover-up for the proverbial 'heart of gold' was convincingly brusque, tinged with an evocative gentleness. In fact, Dollar's hip ailment, which produces a limping gait, enhanced the physical aspect of the role.

His success in the role, Dollar admits has radically altered his attitude in favor of dance-mime, a school of dance he could not previously become addicted to. He is now teaching at the Dance Players Studio as well as at the N.Y. Academy of Dance in Carnegie Hall.

▲ ▲ ▲ There is something infinitely lovable—even divine—about an extraordinary artist who will seriously and with devotion to her art, display her wares to a house full of squirming, gesticulating, lollipop-sucking juveniles, in a sincere effort to impart the beauty, elegance and passion of the Spanish dance.

Such was the case with Inesita, the impeccable, exquisite Spanish dancer, on a recent Sunday afternoon at Lex-YM HA.

The erudite Dr. Kolodny, director of the Y's multiple and diverse cultural activities, evidently will stop at nothing in his desire to disseminate the seeds of culture, even to the very young (the average age of the children present was roughly about six).

The idea is noble and the gesture grand. But is it necessary to employ the unique talents of Inesita to provide a bunch of restive children with a tour of the Spanish provinces? It's almost like inviting Dr. Einstein down to give a class in basic arithmetic in the hope that some of his intense preoccupation with higher physics and nuclear theories will rub off on junior.

Needless to say, there was no dancing down to her audience. In fact, some of the fire and passion evident that afternoon was the kind emanating from a recently stoked furnace. Could it be that the 'small fry' audience represented a challenge? Or was it simply Inesita answering a divine call to dance for the Gods of Lilliputia?

▲ ▲ ▲ In a recent telephone conversation with dancer George Zoritch, the handsome Georgian bewailed the fact that he was between jobs (I've never known him to be unemployed for more than a few weeks at most) and was wor-

ried about where his next kopeks would be coming from.

Knowing George, I didn't take him too seriously. I chided him about it hoping he would break down and admit that he was not impoverished and headed for debtor's prison.

I underestimated the power of a Georgian. He extracted a promise from me that I would publicize amongst my friends the information that he has in his possession two semi-prescious stones—a fifty carat aquamarine and a ninety-six carat topaz— which he will grudgingly part with for a mere pittance. The former can be had for something like $400, the latter for $250.

Better hurry, though! Friend Zoritch is no longer between jobs. He has been engaged for the new Music Hall show to support Audrey Thomas (formerly Anna Istomina) in a Russell Markert production called 'Carnival', and might not— in his more solvent state—be too eager to part with heirloom gems at such bargain prices.

## DANCE CRITIQUE

Ballet returned to the Metropolitan Opera House, Dec. 15th in the form of a full length work called 'Vittorio', by its resident choreographer, Zachary Solov. The work was given on a double bill with Strauss' opera Salome. The music Verdi was adapted and arranged by Julius Burger. Decor and costumes were by Esteban Frances. Dimitri Mitropolous conducted.

'Vittorio' is in three scenes and deals with the story of a remote Spanish princess who is contracted to marry the Duke of the House of Montefiore, in order to raise it from its impoverished state, while adding lustre to her own obscure line. The plot thickens when she discovers the Duke is old and senile. Her remonstrances cause his untimely death whereupon she lays claim to his handsome young grandson and heir, Vittorio. As Vittorio is already affianced to the young courtiere Fiamma, a crisis occurs.

All ends well when the princess perishes in a sword duel with Vittorio's champion and protector, the gypsy La Magalina.

The cast was headed by ballerina Mia Slavenska in the role of the Spanish princess, choreographer Solov in the title role and Yurek Lazowsky and Edward Caton taking the roles of Duke of Montefiore and Lord Chancellor, respectively.

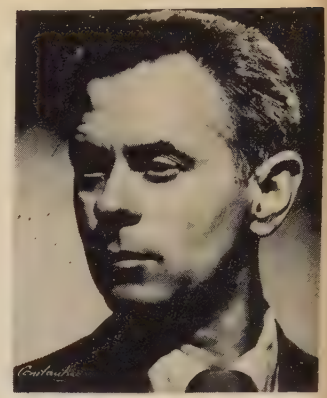
Other featured roles were danced by Jean Lee Schoch as La Magalina, Judith Younger as Fiamma and Adriano Vitale as the General, minister to the princess.

The opening night reception of Vittorio was not one of unsuppressed jubilance. Sounds of disapproval could be heard intermingled with applause.

Critics of our leading newspapers were not enthusiastic and tended to be more or less evasive in recording their true feelings about Solov's creation. The

(page 56)

# The Lester Horton Dance Story



AUBREY B. HAINES

On the morning of November 2, 1953, Lester Horton died of a heart attack. He had had a previous attack in the late spring or early summer of 1950 and had been driving himself too hard at his work. Horton willed the school and theatre to Frank Eng, who has mapped plans for continuing both with the assistance of its principal dancer-instructors, Carmen de Lavallade and James Truitte.

"By and large," Eng says, "I would say that from the beginning Mr. Horton had a bold and rich concept of the place of dance in the theatre — one which he has implemented with his own varied and progressive works and presented through his dance groups. Mr. Horton's troupe has always been looked upon as the leading contemporary dance group on the Pacific Coast, and I, myself, feel certain that his ultimate position will, at the least, be no less that that of [Martha] Graham. Personally, I adjudge his contribution as greater in several respects."

While Eng has taken over the operation of the dance theatre, the school, and the group, Horton's actual duties — such as choreography, design, and teaching — have been assumed by several members of the dance company, such as Alvin Ailey, James Truitte, Carmen de Lavallade, Leila Goldoni, and others. Eng's own background has not been choreographic but journalistic. For the past ten years he has been a newspaperman, having spent three of those years on the *Los Angeles Daily News* as drama, film critic and columnist. For the past five years he had been closely associated with Horton — first as publicist, then as manager and general factotum.

The Lester Horton Dance Theatre is a small store building with a trussed roof, converted by Horton and his colleagues into a theatre-academy plant. Strangely enough, the stage area is actually larger than the auditorium, for it was designed and planned for dance production. The studio is the convertible type, with the open floor used for classwork and rehearsal that becomes the dancing arena when seats are arranged around it. Here stage conduct is taught as a part of dance, and choreography as a part of theatre. Art and dance history provide cultural background, and composition includes courses in film and television choreography.

The adult workshops were designed by Horton to foster creative talents in embryo by providing the setting, the facilities, and the inspiration. Taking the students through comparative forms and design through music, the workshops ultimately integrate choreography into a complete student dance production performed before invited audiences. It necessarily follows that the workshop has helped to develop performers as well as creative talents.

After the Horton Dance troupe's performances in New York, invitations began to mount. On the same tour the group performed at the University of Chicago. In July of 1953 and 1954 they played at Ted Shawn's Jacob's Pillow in the Berkshire Hills of Massachusetts. July of 1954 also found them performing with the San Diego Symphony Orchestra, under the direction of Robert Shaw, to a commissioned work of Darius Milhaud, *The Creation of the World.* As a commercial unit the troupe performed at Ciro's nightclub in Hollywood and on the Red Skelton and "Party at Ciro's" TV shows.

I asked Frank Eng to tell me something about the motives which founded the Lester Horton Dance Troupe from the very beginning, and this is his reply: "To my knowledge and understanding, Horton's motives in dance were both catholic and profound — and always functional in a creative manner. By catholic I mean an artist whose sensibilities received stimuli freely from all worthy or meaningful sources and whose nonconformist spirit progressed from authoritative work in American Indian materials through Afro-Caribbean and Oriental, as well as his own pioneering and unique work in contemporary dance. By profound I mean an artist of such stature and humanity as to be constantly aware of his cultural and community responsibility both on an individual and collective basis. The last point — functionalism — is the key to his method, which was always creative, questing, daring, constructive, and sanguine. Dance to him was not a cult nor an academic exercise. It was communication, beauty, stimulation, healthy muscle tone, and a profound and fundamental means of aesthetic expression in the hands of disciplined and dedicated craftsmen. It was a facet of theatre capable of the complete gamut of theatrical expression as only he has pioneered and created in what are fundamentally and exclusively dance movement terms. Ultimately, dance was to Lester Horton a complete and everyday way of life. And lest there be some misunderstanding that he had a romanticized concept of dance, let it be completely dispelled. His approach was completely functional as were his physiologically profound, aesthetically beautiful, and technically difficult body of dance technics, which were widely copied."

Almost all the music for these dances has been commissioned as original scores. Out of the twenty-two full-length original choreographies produced at the Dance Theatre (not including at least a dozen revivals) over the past seven seasons, most of them feature recorded scores of music written specifically for the dance in question. These range from solo and duo-piano compositions to small instrumental groups, such as flute, oboe, piano, and percussion. Aaron Copland said of one score that it was "the best all-percussion composition he had ever heard." Written for *Salome,*

☛

BROADWAY DANCE BEAT
(from page 53)

emphasis was laid on the excellence of performance and the production as a whole.

▲▲▲ ▲▲▲

Anna Sokolow's connection with the revival of Stravinsky's 'Histoire du Soldat', constitutes the other relatively important event which occurred at the tail end of 1954.

The rarely seen Stravinsky work for actors, dancers and musicains (I include musicians because they are part of the mise en scene) was originally done in Lausanne, Switzerland on Sept. 28th, 1918 and had choreography by George and Ludmilla Pitoeff.

There were two other productions; one under the auspices of the league of Composers, at the Jolson Theatre, New York, on Mar. 25th, 1928, with choreography by Michio Ito, (a teacher of Martha Graham, at the time); and at the Edinburgh Festival, Aug. 1954, with choreography by Robert Helpmann, featuring Moira Shearer.

It goes without saying that Helpmann scored a triumph in the key role of the Devil, a role tailor made for him. Indeed, C.F.Ramuz, the scenarist, has created a Faustian character that any good dancer-mime would give his eye teeth to perform.

In the recent version of 'Soldier's Tale' given at the YMHA, the role of the Devil was performed by John Warriner whose style imparts a sinister, hammy quality that is more like Dolin rather than Helpmann. I found his interpretation an excellent one.

John Harkins as the Soldier in this four-character piece was less effective. Although there is no way of knowing if the part calls for an actor who can dance, the amount of byplay with the Devil and the Princess, indicates the need for one who can at least move.

Oddly enough the best movement in the piece was created for the actors rather than the dancer, Annabelle Gold, who plays the Princess. Miss Gold is obviously a dancer-mime of considerable talent. But upon this occasion she was supplied with some rather banal and formless material.

The Stravinsky music was scintillating and admirably performed by an orchestra consisting of seven musicians which included Michel Gusikoff, violin; Reuben Jamitz, bass; Bernard Portnoy, clarinet, Harold Golzer, bassoon;Murray Karpilovsky, trumpet; Charles Small, trombone,and George Gaber, percussion. The conductor was Emanuel Vardi.

▲▲▲ ▲▲▲

Wherever the name of James Waring crops up there's bound to be a little madness and the unexpected. The Henry Street Playhouse on Jan. 9th provided the setting for the latest dance escapade a la Waring. There were six works by the choreographer—all new but one—and all eagerly gobbled up by a doting audience.

The works were as varied as the acts in an intimate revue. Styles reminiscent

---

it was the work of Horton himself for some twenty-odd percussion instruments and human voice.

Though Lester Horton is no longer with us, the Dance Theatre and School he founded are still very much alive, and in this way his spirit carries on the inspiration, beauty, and charm which made dancing to him and to his students a symbolic way of life.

(The Second of Two Parts)

of Fokine, Graham, Petit and Cunningham were in evidence throughout. Yet the ballets contained, curiously enough, a potent 'Waring ingedient' that guaranteed their originality.

Three facts about Waring stand out with refreshing clarity. A connoiseur's taste in music, a French taste in design and a predilection for the ridiculous.

He has also a remarkable faculty for producing dancers with the most obvious limitations in the world, with physiques which at times defy Leonardo's divine law of proportion yet, who are unmistakably some of the most attractive people ever seen in motion.

Waring works that night ranged from the simple, unpretentious 'Jeux D'Enfants' (Children's Games) to music by George Bizet, to 'Intrada' an absurd series of abstract divertissements for six dancers to an original cantata by Hy Gubernick.

'Little Kootch Piece', (an intriguing title) a pas de deux for Marian Sarach and Sheldon Ossosky, literally brought the house down. Presumably a take off on jazz movement, the dancers charged the atmosphere with a Moon Dog eeriness by augmenting Olivier Messiaen's fine organ piece with groans, grunts, burps and shrill whistles at regular intervals in the choreography.

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The stunning, original costume worn by Marian Sarach (the daring upper portion gave a frompe d'oeil impression of nudity) was designed by Jasper Johns. The organ piece by Messiaen I am told originally bore the title 'The Birth of Our Lord'.

A piece designed to exhibit the magnificent proportions of Paul Taylor, a comparative newcomer to the field of dance, was entitled 'Three Pieces for Clarinet Solo' to the Stravinsky music bearing the same title.

In it Mr. Taylor appears in an abbreviated costume and neatly executes a series of incompleted solos. Here again

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one is left in doubt. Is the dancer the victim of the choreographer's limited vocabulary of dance movement? Or is the choreographer bound within the limits of the dancer's insufficient knowledge of his craft? Nonetheless, both parties show promise.

'Burlesca', the only vintage work on the program, withstands the ravages of time. The Debussey score and the completely mad Berardish costumes are stalwart companions to some loosely knit choreography. In fact, it is impossible to imagine the work without them.

'Burlesca' is exactly what the title implies—'burlesque'. It is full of parodies. Pierrot, Columbine and a lot of other characters vaguely reminiscent of Commedia del'Arte wander listlessly on and off stage. They do mostly absurd things that are only sometimes related to choreography (one character nudges another across the full length of the stage and is the victim of the same treatment in retaliation).

Out of all this raffishness, Marian Sarach emerges as a comedienne of considerable talent and a dancer of broad range. James Waring appears in the work as an elongated Pierrot of Jean Louis Barrault timbre. His unusual physique and perpetually dead pan expression establish the atmosphere of a tenuous work. He is to be congratulated for his brilliant costume creations, for which he never takes credit, preferring I am told, to use a pseudonym on the program.

●

*Editorial . . .*

# PARENTAL PROBLEM

**AN acute problem confronts parents when their children reach the adolescent stage: "Am I guiding my children on the right road? Am I sure that sufficient care is being taken of their mental development to ensure that they will become worthy citizens?"**

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(Reprinted from DANCE NEWS London, England).

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A scene from 'Burlesca' by James Waring. Right to left: James Waring, Marian Sarach and David Vaughn. The fourth party is unidentified.

—Photo by Stephan

Paul Taylor in 'Three Pieces for Clarinet Solo' by James Waring. Music by Stravinsky. See David Raher's 'Broadway Dance Beat' for details on these photographs.

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Writing for *Ballet Today*, Peter Craig-Raymond well exemplifies just this — the art of criticism.

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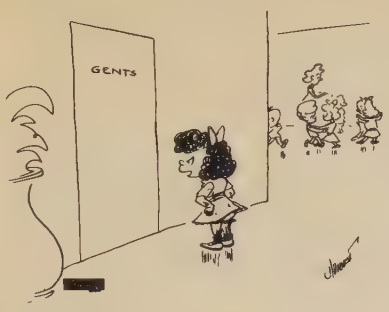


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# ANTON DOLIN

**Following is an informal interview with Anton Dolin, the internationally famous dancer-choreographer, which took place backstage at the San Francisco Opera House, December 8, 1954, where the London Festival Ballet, on its first American tour, was appearing.**

(PART TWO OF TWO PARTS)

**Q. Aside from your dancing, Mr. Dolin, you've also done considerable acting. Would you mind mentioning some of the plays you have been in?**

**A.** Well, I've played in a lot of Shakespearean plays, musical comedy, and for the past five years I've been doing a Christmas play, portraying St. George of England in "Where the Rainbow Ends". In fact, I have to return to London in a few days to direct the play and to play in one performance. Afterward, I fly back again to Los Angeles to dance there. Then I may have to go back again to London to appear in a few more performances before the play closes.

**Q. Of the various arts you have contributed to and participated in, Mr. Dolin, which is your favorite medium of expression — if you have a favorite?**

**A.** Anything to do with the theatre.

**Q. And this includes writing, of course?**

**A.** Yes, I like writing very much. I find it not only great relaxation, but enjoyable as well. As a matter of fact, I'm working now on a book that I think will be of interest to your older readers. It's a book on the life of the great ballerina who was such a beloved artist in London in the very early part of this century. She just retired as president of our Royal Academy of Dancing. I'm referring to Dame — as she is now, having been honored by the late King — Adeline Genee.

**Q. Do you know when the book will be ready for publication?**

**A.** I hope to have it ready by the fall of next year.

**Q. Do you know now what the book's title will be?**

**A.** The last conversation I had with her before leaving for London, she had almost decided that the title she would like would be "Ballet Under Seven Reigns", because she has served not only as a ballerina, but as the upholder probably in the greatest way of the finest prestige of art in London and Great Britain through her work for the Royal Academy of Dancing, which she practically founded. She was certainly instrumental in having the late King — the King's father, in this case — grant this Royal Charter, and she has served under seven reigns.

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**Q. While we're still on the subject of books, what are some of the others you have done?**

**A.** I wrote two autobiographies of my own: "Divertissement" and "Ballet Go Round", which was a continuation of my own life. I also wrote a book which was published in New York called "Pas De Deux", which is a technical book on the art of partnering.

**Q. Wasn't it in 1935 that you founded, with Alicia Markova, the Markova-Dolin Company?**

**A.** That's correct. We toured from 1935, '36, and '37 all over England. Twice a year we had London seasons. I think I can truthfully say that we were the pioneers of ballet in England, Scotland, Ireland and Wales during that time.

**Q. How long was the Markova-Dolin company active?**

**A.** Exactly two years.

**Q. Do you recall a painter by the name of Tretchikoff who asked to do a portrait of you and Alicia Markova while you were on tour in South Africa?**

**A.** Yes. He did several paintings. He did a very wonderful painting of Markova in the Dying Swan. In fact, I used it for the color cover of the book that I wrote on Markova, the English edition, which, incidentally, I much prefer to the American one which I did not like. It was badly cut. If anybody is really interested in reading the life story of Markova, I advise them to ask for the English edition. The photographs in the American edition were badly chosen. Unfortunately, I couldn't be in New York at the time. It far from satisfied me when I finally saw it.

**Q. When did you last dance in America?**

**A.** In 1948. I was here in San Francisco the latter part of January.

**Q. My reason for asking is that I'm curious to know if you have found Americans, in general, more interested in ballet today, than they were when you were here last?**

**A.** No, I wouldn't say they are more interested, but they are definitely not less interested.

**Q. Going back to your early years, would you tell us at what age you started studying dancing?**

**A.** I started dancing when I was ten years of age. I decided I wanted to go on the stage. I began my career as a kid actor and dancing was part of my lessons. I learned acting and singing, as well as tap and ballet dancing. After four or five years of playing in children's plays, "Peter Pan", "Where the Rainbow Ends", both children's plays, and Shakespeare, I decided at the age of sixteen, when I could no longer go on playing small boys' parts — shall we say — to take up dancing quite seriously — which I did. I was lucky at a very young age to become a member, a very minor member, of the Diaghilev Ballet.

**Q. At what age do you think it best to start boys in ballet?**

**A.** I would say around about the age of ten, eleven or twelve. It depends very much on the physical side of the person. Some boys and girls, too, are very much more developed at the age of ten than others are at fourteen or fifteen. I'd say on an average of around ten years of age.

**Q. Mr. Dolin, what are your future professional plans? Do you have anything special scheduled for the immediate future?**

**A.** No. At present I think my chief interest is in the flourishing state and status of the Festival Ballet.

**Q. One final query. Do you have any particular bit of advice to offer parents, or aspiring dance students of DANCING STAR Magazine?**

**A.** Perhaps one thing, and that is, to be very sure if you are going to take the profession which I think is the hardest in the world — that of being a dancer. Make sure that it's something you really want. Realize there is always going to be a great deal of hard work and sacrifice in a dance career; yet, on the other hand, don't look upon it too seriously. Have fun with it and at the same time realize that to be a great dancer needs not only a dance education, but a very fine, thorough, all-round education as well as an interest in anything else that goes with the arts, such as music, painting — everything that can help make your mind intelligent and cultured. And finally: see other dancing. Watch as much as you can. Get to the theatre and don't just run off to see another dancing display or another dancer. You can learn an awful lot by watching good acting, whether it's in the movies or in the live theatre.

—END OF INTERVIEW—

## BOOKS

YOUR CHILD IN BALLET
Peter Craig-Raymond
Ballet Publications
London, England.
32 pp. 2/6

This latest booklet is the outcome of countless queries received by the author as a result of his radio broadcasts and writings on the subject of 'Ballet' from anxious parents desirous of learning where and how they can go about selecting the proper school of dancing for their charges.

Quite obviously, no critic in his right mind will commit himself as to which school is the best, or which teacher the finest. Nor does Mr. Craig-Raymond, but he does have considerable to say within the booklet's limited space about many of the problems confronting students of ballet and their parents.

Nor will all the author has to say set too well with those upon whose toes he occasionally trods, but it is an honest as well as an interesting piece of writing.

There is a foreword by Violetta Elvin, a a chapter on 'How I Chose My Daughter's Dance School', by Edith Barking, and a guide to London's ballet schools.

While this booklet is definitely slanted to the British audience, there is considerable within its pages to interest our American ballet enthusiasts.

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There are also quotations on dance from such authorities as Lord Byron, Havelock Ellis, Martha Graham etc. The balance of the booklet includes a: 'National Directory of Instruction Groups', 'Selected Bibliography', 'Special Articles' and Current Periodicals'.

Although somewhat limited in scope, this scholarly Folk Dance Guide should be a welcome addition to the library shelves of all Folk Dance enthusiasts.

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THE TEXAS ASSOCIATION TEACHERS OF DANCING held its 25th Anniversary Convention at the Adolphus Hotel in Dallas, Texas, Dec. 27-28-29. The faculty was composed of: Thomas Armour, Ballet; Roye Dodge, Tap; Brownee Brown, Free Style Jazz Modern and Children's work; Judith Sproule, Acrobatics; and Bob Calvert, Ballroom. Officers elected were: Jack Storey, President; Virginia Self, 1st V.P.; Emmamae Horn-2nd V.P.; Goodlow Lewis, Corresponding Secretary; Frances Burgess Bleeker Secretary-Treasurer, Board of Directors: Ella Isle, Bowie Roush, and Dorothy Edwards. The 1955 Normal School will be held in Dallas, Texas, the last week in June.

OKLAHOMA STATE FEDERATION OF SQUARE DANCE CLUBS announces its 4th Annual National Square Dance Convention to be held April 21-22-23 at Oklahoma City, Okla. There will be 54 hours of panels and clinics plus three continuous square and round dances.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held a One-Day meeting Jan. 23rd at the Phoenix Hotel in Lexington, Ky. The faculty included: Sylvester Smith, Acrobatic Technique and Dances; Charles Grass, Modern Jazz John Petrie, Ballet Technique, Variation from Sleeping Beauty and Authentic Character Variation; Elsa Stigler, La Fado-Cymbal Dance; James Kinsella, Ballroom and Bob Vorreyer, Children's Production and Appropriate Costuming. A buffet luncheon and entertainment rounded out a most successful meeting.

NATIONAL ASSOCIATION of DANCE & AFFILIATED ARTISTS held a material session Jan. 23rd at the Bradford Hotel in Boston, Mass. The faculty included: Art Stone, Tap; Janice Ann Marks, Ballet; Joe Price, Acrobatic; Kay A. McDermott, Tap; Dianna Cohen, Production; Grace C. Bates, Mambo; and William T. Murphy, Cha Cha Cha.

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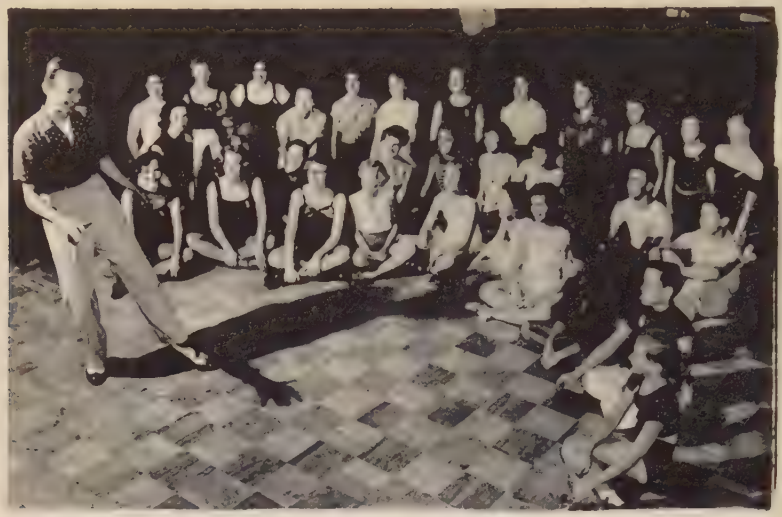

A photo break with Danny Hoctor during one of his teaching sessions at the convention of the Texas Association of Dancing Teachers in Dallas, Texas. Incidentally, one of Danny's newest proteges is Julius La Rosa who is studying Tap dancing with him.

—Squire Haskins

Friendly competitors; a group of San Jose dance teachers who attended the recent West Coast convention of the DMA held in Los Angeles, Calif. Left to right: Anna May Bowman, Ann Gerardi, Barbara Louise, Joan Peterson, Ronnie Rea, Ellen Taylor, Margie Jenks and Bessie Clark.

— A Danstar Photo

Nonna & Paul, a dance team developed by Olga Fricker of the Red Shoes Dance Academy of Los Angeles, Calif., recently appeared at the Macayo in Santa Monica, Calif., and the Hawaiian Gardens in San Jose.

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## STUDIO NOTES

The Kilgore College Rangerettes' choreographer, Denard Haden, had his group of fifty-two girls in two major Bowl games in a single week. They appeared on Jan. 1 at the Cotton Bowl in Dallas, Texas before a capacity crowd of 83,000, and on Jan. 8 at the Senior Bowl in Mobile, Ala. Mr. Haden is also director of Road's End Farm, Residential School of the Dance in Marshall, Tex.

The next performance by the childrens' Ballet Celeste will be at the George Washington High School in San Francisco at 2:30PM. There is no admission charge.

Allan Thompson, age 15, executes an aerial back sommersault from ladder to trampolette to table. Allan is a student of Maxine's Twinkle Toes School of Dancing in Long Beach, California. —Photo by Christiansen Studio

# BABY BALLERINA

## A NOVELTY BALLET ROUTINE FOR CHILDREN 4 TO 7 YEARS

MUSIC: 4 Bar Intro - 32 Bars, "First Heart Throbs", (Gavotte, 4/4 time) by R. Eilenberg, published in Volume 11, Whole World Series, by D. Appleton & Co., New York City. Especially arranged to STEPPING TONES RECORD NO. 203 (First section of "B" side).

LYRICS

1. Oh, I can do a ballet dance,
2. At least I think I can,
3. If you will keep your eyes on me,
4. You'll see my cho-re-og-ra-phy.
5. First I curtsy -- then bourree'
6. Then I do Jete', Jete',
7. So, with your kind permission now,
8. I will dance, then take my bow.

These tiny 'Scotch Highlanders' are from the Ruth Cater School of Dance in Hialeah, Florida. Left to right: Cherry Mc Intyre, Debby Sales, Dare Hyman, Karen Gerlin, Mary-Jo Evans, Mary Jane Herring, Nicky Troup, Kathy Lombar and Karen Nelson. —Gunther Neuman

## EXPLANATION OF GESTURES

(Done simultaneously with above lyrics)

1. Oh, I can do a ballet dance,

   Standing in either 1st or 5th position (R front)

   1, 2 - Arms in low 5th position
   3, 4 - Arms to front 5th position
   5, 6 - Arms to high 5th position
   7, 8 - Arms to 2nd position

2. At least I think I can,

   Repeat movement in Line 1.

3. If you will keep your eyes on me,

   Point to audience on "YOU"
   Point to self on "ME"

4. You'll see my cho-re-og-ra-phy

   3 Changements on "-og-ra-phy", if originally standing in 5th position. If originally standing in 1st position, then do 3 jumps in place -- instead of the changements.

5. First I curtsy -- then bourree'

   Step L to L on "FIRST"
   Curtsy R back L on "CURTSY"
   Bourree' to R on "BOURREE"

6. Then I do Jete', Jete',

   Jete' L on 1st "JETE'"
   Jete' R on 2nd "JETE'"

7. So, with your kind permission now,

   Place L front in 4th position on "WITH"
   Hands extended to audience.

8. I will dance, then take my bow.

   Close L in front in 5th position on "I"
   Step L to L on "TAKE"
   Curtsy R back of L on "BOW"

(To be concluded in the next issue.)

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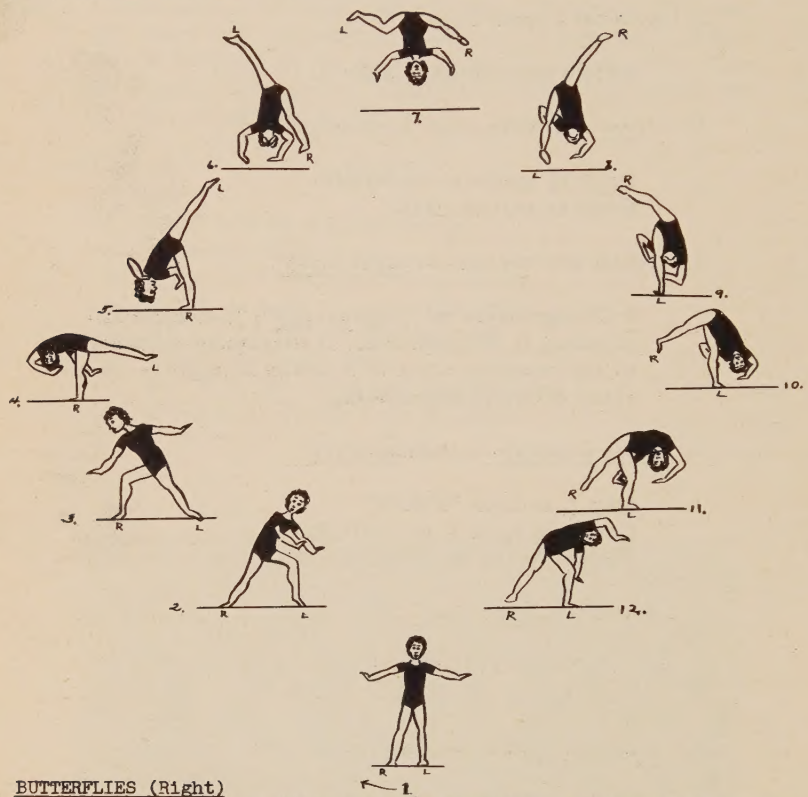
**BY JAMES A. ROZANAS**




BUTTERFLIES (Right)

From a standing position with the feet about eighteen inches apart. (1) Bend body forward, with the arms forward and elbows slightly bent. (2) With a slight swing of the arms and body to the left, immediately swing the arms, head and body to the right, at the same time bending the right knee and pushing from the right leg, while kicking the left leg up and outward from the floor. (At this point, the body is completely off the floor and parallel to it in a cartwheel position. (3) Continue on over, landing on the left leg first and then to the right leg, in the original starting position. Be sure to swing the right arm around to the back while the left arm swings across the front to the right and back. The right arm is straight and the left is bent. The body travels around in a circle to the right and from six to eight butterflies will complete a good sized circle. Can also be done to the opposite side.

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